

Authorized Edition

guitar

Guitar • Vocals

SLAYER

HELL AWAITS

WITH
TABLATURE



HELL AWAITS



Cherry
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Music





HELL AWAITS

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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

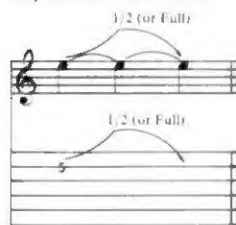
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



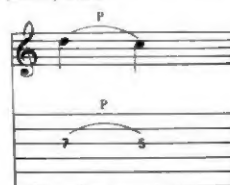
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



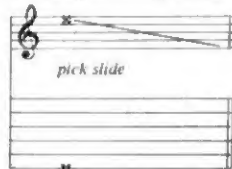
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



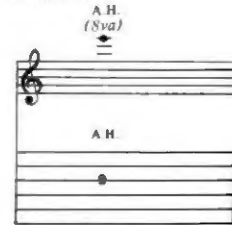
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps then returned original pitch.



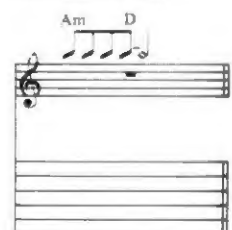
PALM MUTING: The note is muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. A circled number above the note indicates which string to play; successive notes are played on same string, only the fret number is given.



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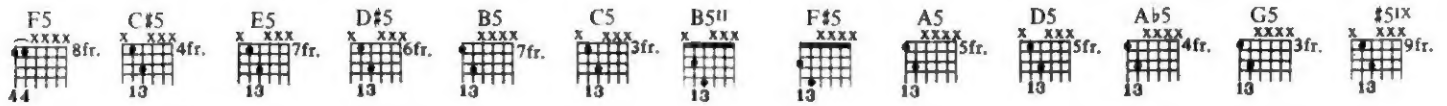
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Hell Awaits

Words by Kerry King
Music by Jeff Hanneman and Kerry King



Tune down 1/2 step:

(6) = Eb (3) = Gb
(5) = Ab (2) = Bb
(4) = Db (1) = Eb

Free time

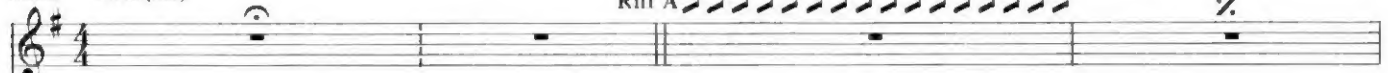
Intro N.C.(E5)

Heavy Rock ♩ = 109

(6) open

E

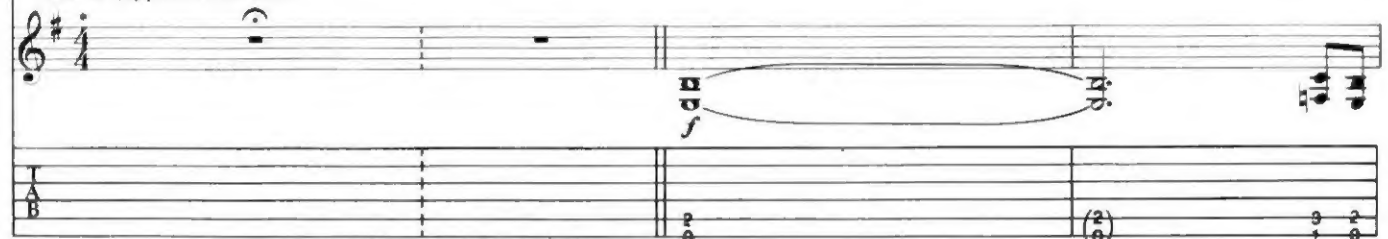
Riff A



(Spoken backwards, repeatedly:) Join us.

Welcome back!

Fade in (approx. 103 sec.)



*Play random gtr. sound effects, achieved by slowly depressing and releasing trem. bar w/L.H. while scraping sixth and fifth strings (moving between neck pickup and 12th fret).

w/Riff A (5 times)

(end Riff A)

F5

E5



Bb5

slack

E5

F5

G#5 E5

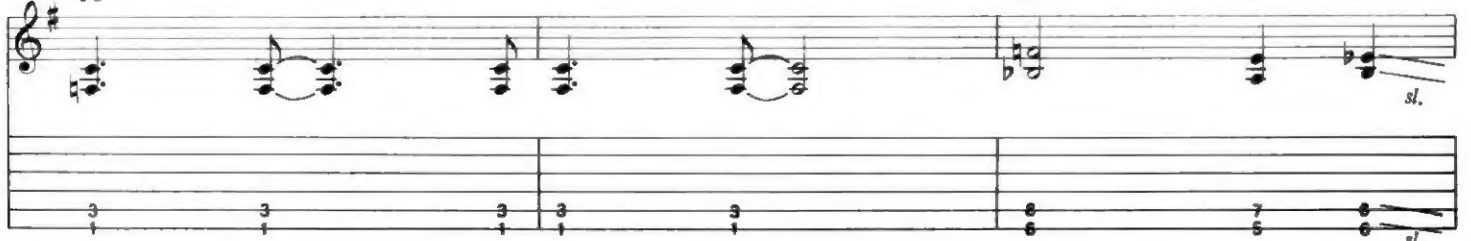


F5

Bb5

A5

Eb5



N.C.(E5) F5 E5 F5 N.C.(E5)

Bb5 A5 Bb5 N.C.(E5) F5 D5 A5 Bb5 G5

N.C.(E5) Bb5 B5 C5 B5 F5 N.C.(E5)

F5 E5 F5 N.C.(E5) Bb5 A5 Bb5 F5 D5 A5 Bb5 F5

N.C.(E5) F5 E5 F5 E5 Bb5

⑧ open E

N.C.(E5) Bb5 N.C. Bb5 E5 F5 N.C.

P.M.(slight)-----4 P.M.-4 P.M.-4 P.M.-4

F#5 N.C. F#5 F5 E5 C5 A5 Bb5 E5 G5 F#5 F5 E5 C5 E5 F5 E5 F5

Play 5 times Faster ♩ = 132

P.M.-4

E5 F5 E5 G5 E5 F5 E5 F5 E5 G5 F5 G5

F5 G5 F5 E5 C5 B5 C5 D5 G#5 G5

Faster ♩ = 192 Double time feel Rhy. Fig. 1

3 3 sl.

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5 (end Rhy. Fig. 1)

1.2.3.

sl. P.M.-4 sl. P.M.-4 sl. P.M.-4

4. 1st, 2nd, 3rd Verses
N.C.(G5) C5 N.C.(G5) C5 Bb5

D5 C#5 F5 E5

1. Ex - ist - ing on — dam - na - tions edge, — the priest had nev - er known to
2.3. See additional lyrics

Rhy. Fill 1 — Rhy. Fig. 2

sl. sl. P P

sl. sl.

N.C.(G5) C5 N.C.(G5) C5 Bb5 A5

wit - ness such a vi - 'lent show of pow - er o - ver - thrown. —

(end Rhy. Fig. 2)

P P

sl. sl.

P P

sl. sl.

w/Rhy. Fig. 2
N.C.(G5) C5 N.C.(G5) C5 Bb5 N.C.(G5) C5

An - gels fight - ing aim - less - ly, still dy - ing by the sword. Our le - gions kill - ing all in sight, to

Pre-chorus (end Rhy. Fig. 3)

⑤ 7fr. Rhy. B Fig. 3 ⑤ 6fr. Eb 5fr. D ⑤ 5fr. A 8fr. C

N.C.(G5) C5 Bb5 A5

get the one... called Lord. { 1.3. The gates of Hell lie wait - ing as — you see.
2. Priest of Ha - des seek the sa - cred star.

w/Rhy. Fig. 3 (2½ times)

7fr. B ⑤ 6fr. Eb 5fr. D ⑤ 5fr. A 8fr. C 7fr. B

There's no price to pay, — fol - low me. I can take your lost — soul from the grave. —
Sa - tan sees the an - swer lies not far. Zom - bies scream - ing souls — cry out to you. —

⑤ 6fr. Eb 5fr. D ⑥ 5fr. A 8fr. C 7fr. B 2nd time to Coda I ⑤ 6fr. Eb 5fr. D ⑥ 5fr. A F5

Je - sus knows your soul can - not be saved.
Sa - tan - ic laws pre - vail, your life is

Chorus
w/Riff A

⑥ open

1. Cru - ci - fy the so called Lord, he soon shall fall to me.
2. Sac - ri - fice the lives of all I know, they soon shall die.

Your souls are damned, your god has fell to
Their souls are damned, to rot in hell and

w/Rhy. Fig. 1
D5 C#5 N.C.(E5)

slave for me e - ter - nal - ly.
keep the fire grow - ing deep in - side.

Hell a -

w/Rhy. Fig. 1 (1st 3 bars only)
D5 C#5 N.C.(E5)

waits!

3rd time to Coda II w/Rhy. Fill 1

D.S. al Coda I

Coda I ⑤ 6fr. Eb 5fr. D ⑥ 5fr. A 8fr. C

2. The

through.

Bb5 A5 Bb5 A5 C5 A5 Bb5 F5

E5 A5 Bb5 A5 C5 A5 Bb5 F5 Play 3 times

Bridge
A5 Bb5 A5 B5 A5 C5 Bb5

Pray to the moon when it's round.

Rhy. Fig. 4 (end Rhy. Fig. 4)

w/Rhy. Fig. 4 (3 times)
A5 Bb5 A5 B5 A5 C5 Bb5 A5 Bb5 A5

Death with you shall then a - bound.. For what you seek for can't

B5 A5 C5 Bb5 A5 Bb5 A5 B5 A5 C5 Bb5

be found.. in sea or sky or un - der - ground..

Guitar solo I (end Rhy. Fig. 5) w/Rhy. Fig. 5 (7 times)
Rhy. Fig. 5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 A.H. (15ma) E5 D#5 E5 B5 C#5 E5 D#5 E5 B5

trem. bar slack sl. P vib. w/bar A.H. slack

sl. P A.H. pitch: F#

C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5

slack slack slack slack slack

3 10 (10) 0 12 0 12 (12)

*Pull bar up.

Rhy. Fig. 6

w/Rhy. Fig. 6 (4½ times)

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. The score includes fingerings (e.g., ⑤ 3fr., 2fr., ⑥ 2fr., 5fr., 4fr., ⑤ 3fr., 2fr., ⑥ 2fr., 5fr.) and articulation marks (e.g., "Full", "P"). The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various ornaments (dots) above the notes. Above the staff, fingerings are indicated: '4fr. G#' for the first measure, '5 3fr. C' for the second measure, '2fr. B' for the third measure, '2fr. F#' for the fourth measure, and '5fr. A' for the fifth measure. The melody consists of eighth and sixteenth notes, with some measures containing triplets. A 'sl.' (slur) is placed over the final two measures. The second system consists of two staves. The top staff contains a sequence of numbers: 12, 15, 15, 12, 12, 15, 15, 12, 12, 15, 15, 12, 14, 12, 14, 12, 14. The bottom staff contains a sequence of numbers: 12, 15, 13, 13, 15, 17, 17, 15, 15, 18, 18. A 'sl.' (slur) is placed over the final two measures of the second system.

w/Rhy. Fig. 1
D5 C#5 N.C.(E5)

[illegible]

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5

w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda II E5

Coda II

D5 C#5 F5 C5 B5 D#5 E5 F#5

Play 4 times G5 D#5 E5 F5 F#5 G5 D#5

Guitar solo II Rhy. Fig. 7 G5 A.H. sl. F#5 F5 Fdbk. (Rva) trem bar A.H. sl. Fdbk. (H) (H)

*Depress and vib. simultaneously.

Kill Again

Words by Kerry King
Music by Jeff Hanneman and Kerry King

E5 G5 F5¹ D#5 F#5¹¹ B5 Bb5 D5 Eb5 F#5 F5 B5⁷ C#5

1 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13

0 XXXX XXXX 3fr XXXX XXXX 6fr. XXXX XXXX 5fr. XXXX 6fr. XXXX 9fr. XXXX 8fr. XXXX 7fr. XXXX 4fr.

Tune down 1/2 step

- ⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Fb

Heavy Rock ♩ = 132

Intro E5 Gtrs. I & II N.C. Play 4 times E5 C5 Bb5 N.C. Play 4 times

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

Slower ♩ = 102

E5 F#5 F5 E5 F5

Faster ♩ = 216
Double time feel

N.C. N.C. Gtr. I Gtr. II

C#5 Both gtrs. C5 G5 G#5

N.C. Play 3 times N.C.

(cont. in notation)
G5 F5 E5
Both gtrs.

P.M.---4 P.M.---4

Double time feel
w/Rhy. Fig. 1 (Both gtrs.)
N.C.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times) (Both gtrs.)
D#5 N.C.

1. Lurk - ing
2. Trapped in
3. Kill the

D#5 N.C.

in the dis - mal fog, hun - gry for your blood. Seek - ing harm - less vic - tims,
mor - tal sol - i - tude, lift the gleam - ing blade. Slice her flesh to shreds,
preach - er's on - ly son, watch the in - fant die. Bod - i - ly dis - mem - ber - ment,

D#5 N.C.

sat - is - fy my needs. Schiz - o - phren - ic lu - na - tic, un - con -
watch the blood flow free. Ha - tred grow - ing strong - er, none sur -
drink the pur - est blood. Un - re - lent - ing need - to kill, death up -

D#5 N.C.

trolled de - sire. Rape and rav - age la - dy fair, pledged to your die -
vive my wrath. Suf - fer from the throb - bing pain, yield next life to me.
on you now. Anx - ious - ly a - wait - ing, next in line.

Rhy. Fig. 2 (Both gtrs.)
F#5 II

Chorus
E B5 Bb5
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

No ap - par - ent mo - tive, kill and kill a - gain. Sur -


(end Rhy. Fig. 2)
E5 G5
w/Rhy. Fig. 2
F#5 II

vive my bru - tal thrash - ing, I'll hunt you till the end. My life's a con - stant bat - tle, the

3rd time to Coda II

rage of man - y men. Hom - i - ci - dal ma - ni - ac!

18

Rhy.  open E
Fig. 5
(Gtrs. I & II)

Gtr. III

3fr
G

A H (15ma)

sl. p

5 7 8 5 6 7 5 7 6 7 7 6 4 7

7 4 7 7 4 7 7 4 7

(4) 3 0

Guitar solo II
w Rhy. Fig. 5

w/Riff A (4 times)
N.C.

7

Gtr. IV

H P H *TP P TP P TP P TP P IP P IP P IP P

3 6 6 6 6

H P H *TP P TTP TP P TP P TP P TP P TP P TP P

7 4 7 12 7 4 12 7 4 12 7 4 12 7 4 12 7 4 12 7 4

19

3fr
G

*sl TP P TP P TP P 1PP TP P TP P slTP P slTP P slTP P slTP P slTP P TP P TP P slTP P TP P TP P

*Slide w/R H. tapping finger (next 2 bars)

open
E

sl. sl. *TP P TP sl P TP P P TP sl. sl. sl. TP P TP sl P TP P P TP

*Tap w/edge of pick.

③ 1fr
Bb

sl. sl. sl. TP P TP sl P TP P P TP sl. sl. sl. TP P TP sl P TP P P TP

(Gtr. IV out)

w/Rhy. Fig. 1 (2 times)
N.C.

Ah! D#5 N.C. D. S. al Coda II D#5

Coda II
w/Riff B
N.C. Bb5 B5 Bb5 N.C. C#5 D5 C#5 N.C. Bb5 B5 Bb5 G5 N.C.

Play 3 times

w/Riff B (1st 3 bars only)
N.C. Bb5 B5 Bb5 N.C. C#5 D5 C#5 N.C. Bb5

Kill a - gain!

At Dawn They Sleep

Words by Tom Araya,
Jeff Hanneman and Kerry King
Music by Jeff Hanneman

Tune down 1/2 step

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderate Rock ♩ = 98

Intro

4th time Gtr. I substitute Riff A

N.C.

Play 6 times

D \sharp 5 A \sharp

Gtr. II

f P.M.-----4

Gtr. I

f P.M.-----4

P.M.-----4

P.M.-----4

N.C.

Rhy. Fig. 1 (Both gtrs.)

1.

P.M.-----4

P.M.-----4

P.M.-----4

P.M.

P.M.

P.M.

Riff A

Gtr. I

P.M.-----4

P.M.-----4

P.M.-----4

2

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times)
N.C.

1. A - wak - ened I have be - come. Light now slips a - way. Ma -
2. veil the hid - den cof - fin. Lift the lid of ter - ror.

P.M. 4 P.M. P.M. P.M.

10 9 8 12 11 10 12 11 10 12 11 10 8 7 6 0

nip - u - late your mind. Dark - ness is my slave. Taste the sins of hell, the
Feel the dead - ly cold freeze you from in - side. Per - ceiv - ing your in - ten - tions to

blood that I so crave. The last thing that you see is the hun - ger in my eyes.
slay the phan - tom form. raise the stake in mal - ice. You can - not plunge it down.

Chorus

F#5 G5 F#5 G5 A5

Blood - suck - ing crea - tures of the night, noc - tur - nal spec - tre hid - ing from the light.

Rhy. Fig. 2 (Both gtrs.)

P.M. 4 P.M. 4 P.M. 4 P.M. 4

4 4 4 4 3 2 3 4 4 4 5 5 2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 3 5 5

F#5 G5 F#5 A5 G5

Cries scream - ing af - ter ev - 'ry fright, ea - ger - ly a - wait - ing plight.

(end Rhy. Fig. 2)

P.M. 4 P.M. 4 P.M. 4

4 4 4 4 3 2 3 4 4 4 5 5 4 4 4 4 3 2 3 14 14 12 12 12 7 12 7 10 5 10 5 5 3 3

Gtr. II
Gtr. I

*Gtr. II indicated to left of slashes in tab (throughout).

w/Rhy. Fig. 2

F#5

F#5 G5 F#5 A5 G5 (end double time feel)

De-ment-ed lust, the se-crets they must keep. Ad-dict-ed to your blood, at dawn they

N.C.

N.C.



sleep.

2. Un -

2.

(end double time feel) w/Rhy. Fig. 1 (4 times)

N.C.

F#5 A5 G5 N.C.
 Ad-dict-ed to your blood, at dawn they sleep.
 Gtr. III
 A.H. (15ma) A.H. (15ma) sl. H P T P P T P P
 5 (5) 3 5 (5) 9 12 9 14 12 9

A.H. pitches G

E

8va.

sl.

[illegible]

*Tap w/edge of pick.

8va.

8va--

Harm.

Harm. vib w/bar

(20)

16

16

17 17 17 17 9 17 17 17 17 9 17 17 17 17 9 17 17 16 16

2nd time Gtr. I substitute Riff A
N.C.

Play 3 times

N.C.

Gtr. II

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

Gtr. I

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

slight vib

sl. P P

slight vib.

sl. P P

P P

*Pickup in new tempo

Faster ♩ = 148

Half time feel

N.C.

F5 N.C.

F5N.C.

F5 N.C.

Rhy. Fig. 4 (Both gtrs.)

Gtr. II

Gtr. I

Both gtrs.

F5 N.C.

F5 N.C.

F5 N.C.

Gtr. II

Gtr. I

(end Rhy. Fig. 4)

[2.] *w/Rhy. Fig. 4
N.C. F5 N.C. F5 N.C.

Be - ware. The im - age un - seen__

Gtr. II

Gtr. I

3 5 4 3 1 4 6 5 5 5

*1st note is picked and palm-muted.

F5 N.C. F5 N.C. F5 N.C.

stalks your soul, your corpse re-deem. E - ter - nal dam - na - tion your just re - ward. A

F5 N.C. *w/Rhy. Fig. 4 (1st 7 bars only) F5 N.C.

serv - ant of our lord by your ac - cord. Ad - mon - ish of

*1st note is picked and palm-muted.

F5 N.C. F5 N.C.

cru - ci - form. Im - pale - ment. Im - mor - tal - i - ty's scorned.

F5 N.C. F5 N.C. F5 N.C. F5 G#5

Rise. Hold fast your faith. To lie dor-mant is cer-tain death.

(Both gtrs.)

E5 F5

P.M.-----4 P.M.-----4 sl P.M.-----4 P.M.

9 7 9 10 7 8 sl 9 7 10

N.C.
Gtr. II

Play 3 times

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. I

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/Rhy. Figs. 5 & 5A (both 8 times)

E5 F5 E5 F5 E5 F5 E5 F5

Driv - en by the in - stinct of cen - tu - ries of hor - ror im -

grad accel. (till double bar)

E5 F5 E5 F5 E5 F5 E5 F5

plant - ed on the brain Kill of the sick - 'ning par - a - site Kill

(Kill. Kill. Kill. Kill. Kill. Kill. Kill. Kill.)

(end half time feel)

E5 F5 E5 F5 E5 F5 E5 F5

Linked to - geth - er by one trait, the help - ful need to kill Kill.

Gtr. II

Gtr. I

7/2 9 10 10 7/2 9 10 10 7/2 9 10 10 7/2 9 10 10

Rhy. Fig. 5

Gtr. I

P.M. P.M.

Rhy. Fig. 5A

Gtr. II

P.M. P.M.

[illegible]

The image shows a musical score for guitar, divided into two systems. Each system consists of two staves.

System 1:

- Top Staff:** Labeled "F#5 Gtrs. I & II". It contains musical notation for two measures, each ending with a double bar line and a repeat sign. The notes are quarter notes.
- Bottom Staff:** Labeled "P.M. - -". It contains numerical fingerings corresponding to the notes above: 4, 0, 0, 4, 0, 0, 0, 4, 3, 2, 0.

System 2:

- Top Staff:** Labeled "N.C." and "F#5". It contains musical notation for three measures, each ending with a double bar line and a repeat sign. The notes are quarter notes.
- Bottom Staff:** Labeled "P.M. - 4". It contains numerical fingerings corresponding to the notes above: 8, 7, 6, 7, 5, 4, 6, 5, 4, 3, 2, 0, 0, 0, 2, 0, 0, 2, 3, 2, 0.

N.C. *Play 3 times* N.C. (end double feel) Drum solo Tacet Tempo 1 ♩ = 98 N.C.

P.M. P.M. P.M.

8 7 7 6 6 5 8 7 7 6 6 5 10 9 8 11 10 9
6 5 7 5 4 4 3 6 5 7 5 4 4 3 8 7 6 9 8 7 6

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The melody is a simple, folk-like tune. The second system shows the same melody on a single staff, with the lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The melody is a simple, folk-like tune.

Praise Of Death

Words by Jeff Hanneman
Music by Kerry King

Tune down 1/2 step

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Fast $\text{♩} = 196$

[1.2.3.]

N.C.
Rhy. Fig. 1

(end Rhy. Fig. 1)

*slight P.M.

P.M.

*Play slight P.M. on all repeated sixteenth notes on low stgs. (throughout)

4.

1st, 2nd, 3rd Verses

E5 B \flat 5 N.C.

1. De - ceased in mind... de -
2,3. See additional lyrics

Rhy. Fig. 2

P.M.

E5

C5 N.C.

E5

C \sharp 5 N.C.

E5

G \sharp 5 G5

cree of death... Black - ened heart... bap - tized in fire. Ex -

(end Rhy. Fig. 2)

w. Rhy. Fig. 2 (2 times)

E5 B \flat 5 N.C. E5 C5 N.C. E5 C \sharp 5 N.C. E5 G \sharp 5 G5

er - tion now... need to blitz... Vi - cious ways... brought up in hell

E5 B♭5 N.C. E5 C5 N.C. E5 C♯5 N.C. E5 G♯5 G5

Draw the line, life or death. Po - tent thrust, ex - ces - sive pain.

w/Rhy. Fig. 2 (1st 3 bars only) E5 B♭5 N.C. E5 C5 N.C. E5 C♯5 N.C. w/Rhy. Fill 1 E5

Mas - sive dose, a - dren - a - line. Mi - nor threat, can - not de - cline.

Chorus G♯5 C5 B5 F♯5 G♯5 C5 B5 F♯5

Strick - en to life, hell on earth, shack - led and bound we lie.

Rhy. Fig. 3 2 (end Rhy. Fig. 3)

2

w/Rhy. Fig. 3 (1st 3 bars only) G♯5 C5 B5 F♯5 G♯5 To Coda 1. w/Rhy. Fill 2 C5 B5 F♯5 C5 B5 F♯5 w/Rhy. Fig. 1 (4 times) N.C. 16

Praise of death, life's a dream. We're on - ly liv - ing to die.

2. N.C. F♯5

2.

Rhy. Fill 1 E5 F♯5 G5

Rhy. Fill 1

Rhy. Fill 2 C5 B5 F♯5 C5 B5 F♯5

Rhy. Fill 2

814.

814.

814.

Bridge

w Rhy. Fig 5 (2 times)



Run-ning and hunt-ing and slash-ing and crush-ing and search-ing and see-ing and stab-bing and shoot-ing and



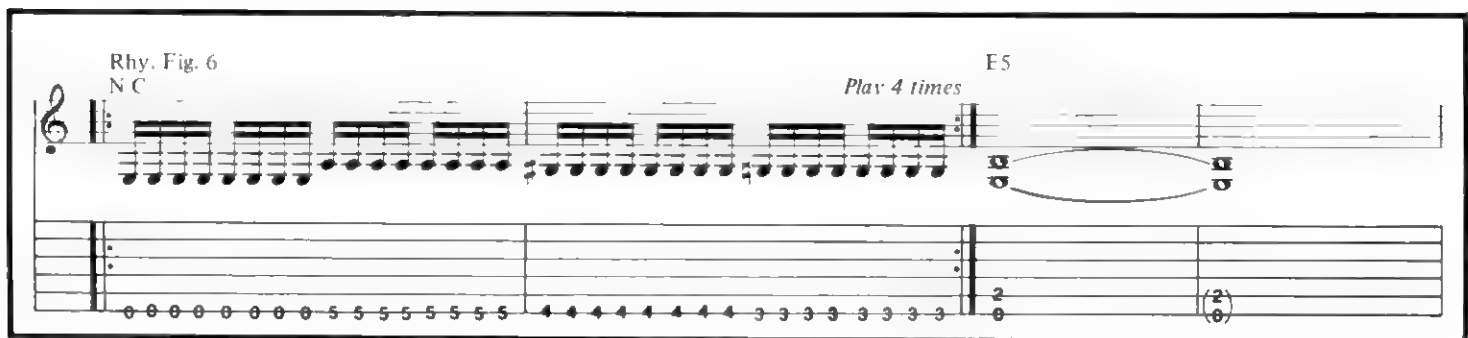
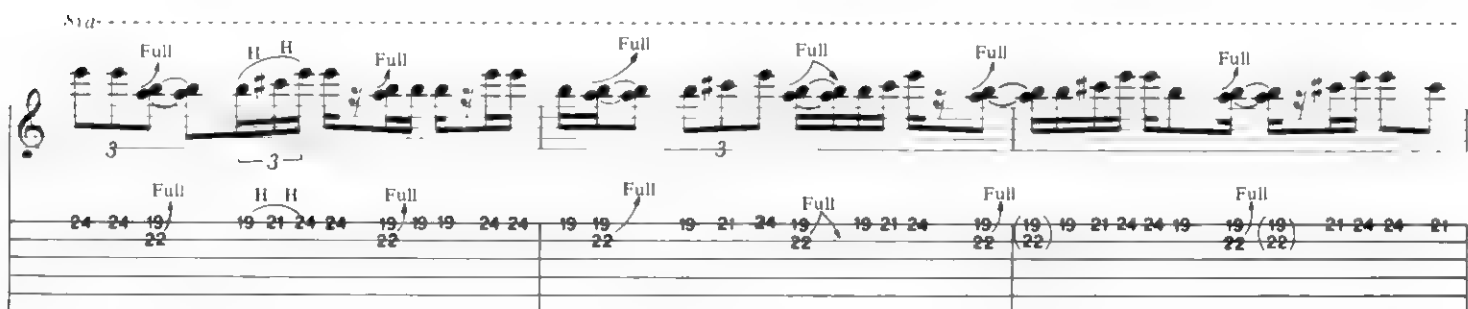
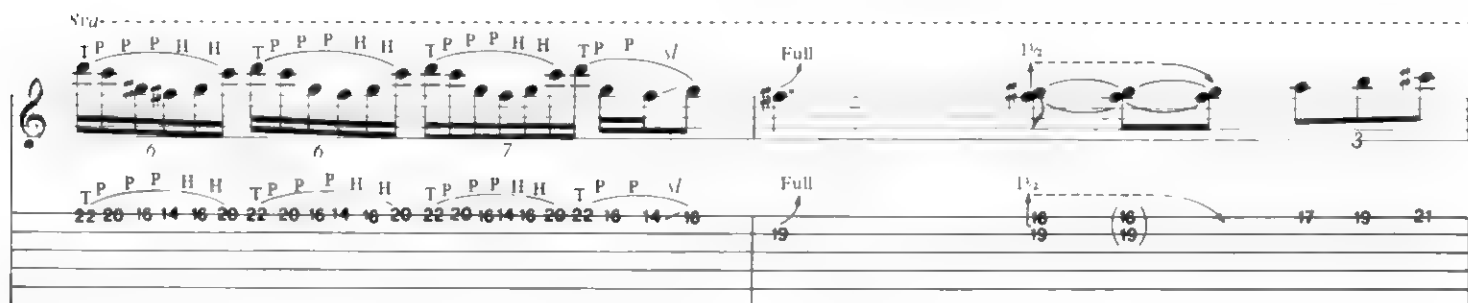
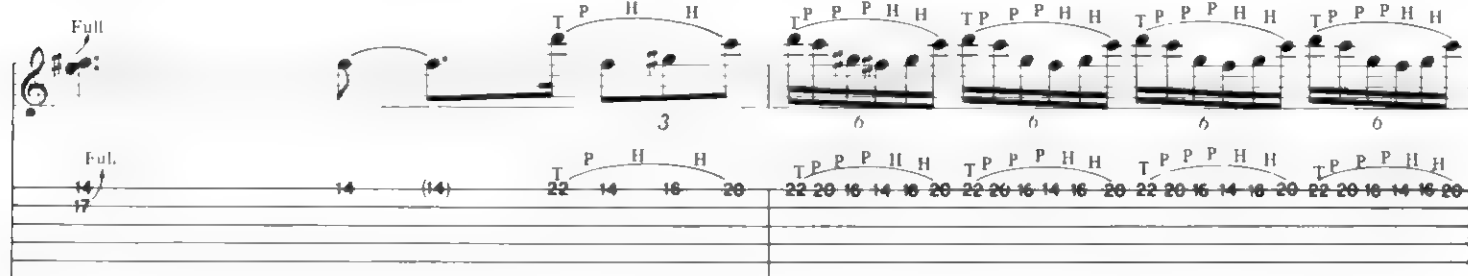
thrash-ing and smash-ing and burn-ing, de-stroy-ing and kill-ing and bleed-ing and plead-ing, then death!

Guitar solo II

w Rhy. Fig. 6

N.C.

Sta-



Rhy. Fig. 7 (5 times)

Lead Gtr. II

GS

Lead Gtr 1

Rhy. Fig. 7
N.C.

N.C. *8va-* G5 F#5 G5 C#5 N.C.

Full P H P H P H P H P

3 3

trem. bar slack

vib. w/bar

19 22 21 19 21 21 22 22 (22) (22) 19 22 19 22 19 22 19 22 19 0 0 12 (16)

*Trill and violently shake bar simultaneously

G5 F#5 G5 N.C. G5 F#5 G5 C#5

8va- 2 1/2 1 1/2

grad. release

loco slack

slack

(12) (16) 20 (20) 0 0 0 0

*Release bar and bend note simultaneously.

w/Rhy. Fig. 7 (1st 3 bars only)

N.C. G5 F#5 G5

7 5 4 5 6 4 4 6 4 4 6 4 5 7 7 5 4 7 7 5 4 7 5 4 4 7 7 5 4 7 7 5

N.C. w/Rhy. Fill 3 G5 F#5 G5 C#5

sl. trem bar

5 2

4 4 7 5 4 2 5 4 2 5 4 2 0 (0)

Rhy. Fill 3 G5 F#5 G5 C#5

sl. long slide

5 4 5 8 (8) (8) 21 sl

Slower ♩ = 100
N.C.

N.C.

Guitar solo III
N.C.(F#5)
w/Rhy. Fig. 8

Rhy. Fig. 8

N.C.(F#5)

Bb5

Play 4 times E5

81a-

N.C.(F#5)

8va-

814-

B75

*Fade out w/vol. control.

*Approx. 20 sec.

Coda 8va-

15 16 22 23 15 18 22 22 11 15 16 22 11 15 16 22

15 16 22 15 18 22 15 16 22 11 15 16 22 11 15 16 22

grad. bend

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy... Fill 4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The lyrics 'The Rose Tree' are written below the notes. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is written in a simple, folk-like style. The lyrics are 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is written in a simple, folk-like style. The lyrics are 'The Rose Tree'.

Rhy. Fill 4

[illegible]

Additional Lyrics

2. Victim of life, insanity lives
Deep in shock intensive care.
Tables turned, blast of strength.
Kill at once, time to prevail.
Begin to crank, feel the rush,
Start to rage, take to extremes.
Push too far, overkill.
Time to die, no way to win. *(To Chorus)*
3. At mach ten velocity,
Pressure builds, can't take the strain.
Life blood flows to its grave.
Dripping sweat, death shall erase.
Time to think, time to breathe,
Feel the pulse, life will expire.
Surging speed, hell afast,
Cardiac cease to exist. *(To Chorus)*

Necrophiliac

Words by Jeff Hanneman and Kerry King
Music by Jeff Hanneman

⑥ = Fb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Fast Rock ♩ = 220

N.C.

Two gtrs.

Intro Two gtrs.

2 4 1 3 2 4 1 3 0 2 0 4 0 2 0 4 3 5 4 6 5 7 5/2 4/1 5/2 4/1

*Downstemmed gtr. tabbed on right.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment. The key signature changes to one flat (Bb) in the second system. The score is labeled 'F#5' and '(end Rhy. Fig. 1)'.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of two sharps (F# and C#). The melody is written in a 4/4 time signature. The first system includes a G5 chord, followed by a rest, then an E5 chord, followed by a rest, and finally an F#5 chord. The melody is accompanied by a piano (P.M.) accompaniment. The bottom system shows the continuation of the melody and accompaniment, with a final measure marked with a double bar line.

Double time feel
w/Rhy. Fig. 1

W/Key: F#5 G5 E5 F#5



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N.C.
Rhy. Fig. 2

1.

2.

(end Rhy. Fig. 2) G#5 (Drum fill)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (*4 times)
F#5

G5

E5

F#5

1. Mor - tu - ar - ies, dead of night, my bod - y starts to rise.

2,3. See additional lyrics

*Play 3 times for 2nd & 3rd Verses.

G5

E5

F#5

In my mind the hor - ror lives to feel death deep in side. Re -

G5

E5

F#5

lent - less lust of rot - ting flesh to thrash the tomb she lies.

1.

G5

E5

F#5

Hea - then whore of Sa - tan's wrath, I spit at your de - mise.

w/Rhy. Fig. 2 (1½ times)
N.C.

Vir - gin child now drained of life, your soul can - not be free,

G#5

C5

B5

not giv - en the chance to rot in hell!

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a double bar line followed by a repeat sign. Above the first measure are the markings "N.C." and "Riff A-". Below the first measure is "P.M.-----4". The music features eighth-note patterns. Above the second measure is the instruction "Play 3 times". Above the third measure is "w/Riff A N.C.". The staff ends with a long horizontal line and a curved arrow pointing down, labeled "pick slide (steady gliss.)".

The bottom staff is in bass clef. It contains two measures of music, each starting with a double bar line. The notes are indicated by numbers: 7, 4, 5, 4 in the first measure and 7, 4, 5, 6 in the second measure.

A.H. pitch: B

*Play only lowest note of chord when P.M. is indicated (next 4 bars only).

*Depress & vib. bar simultaneously.

(end Rhy. w/Rhy. Fig. 3 (2½ times) Fig. 3)

E♭5 D5

Sva-

Full

H

20 19 17 19 20 22 22 (22)

19 19 22 22 21 20 19 20 19 22 22 21

[illegible]

B5 (type 2) *slack* *A.H. (8va)* *8va* *E♭5* *D5* *Full* *Full* *Full* *Full* *1/2*

trem. bar *slack* *A.H.* *sl* *sl* *Full* *Full* *Full* *Full* *1/2*

8va *E♭5* *B5 (type 2)* *B♭5* *loco* *slack*

trem. bar *slack*

21 24 21 23 21 24 21 23 21 24 21 23 21 24 21 24 24 24 24

w/Rhy. Fig. 2 *N.C.* *4* *E5* *F5 (type 2)* *A5 (type 2)* *sl*

G♯5 (type 2) *C5 (type 2)* *B5 (type 3)* *D.S. (take 2nd ending) al Coda* *Coda* *(F5)* *P.M.* *die.*

3. Her

Slower ♩ = 180 *E5* *Riff A* *F♯5* *B♭5* *E5 (end Riff A)* *(va)*

P.M. - - - 4 *P.M.* *P.M.* *P.M. - - - 4* *P.M.* *P.M.* *trem*

7 6 7 6 7 6 5 4 5 4 6 7 6 7 6 7 6 5 7 (8)

2 2 (2) 4 8 (8) 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Riff A (3 times)
F5

Rhy. Fig. 4-

Rhy. Fig. 4A-

w/Rhy. Figs. 4 & 4A (both 7 times)

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

le - gions that burst through hell's gates. Death of one sac - ri - fice to a -

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

venge the raped corpse from the grave. Blood of one mor - tal man. The

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

fire goes strong - er with - in. Fate of a fren -

N.C. Bm/E Bbm/E

zied lust. Lu - ci - fer takes my dark soul

B5 Bb5 F#5 G5 N.C. B5 N.C. B5 Bb5

down to the fi - 'ry pits of hell,

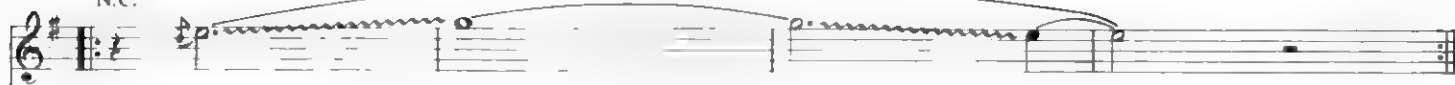
P.M. 4 P.M. 4

N.C. B5 Bb5 F#5 G5

down to the fi - 'ry pits of

P.M. 4

w/Riff A
N.C.



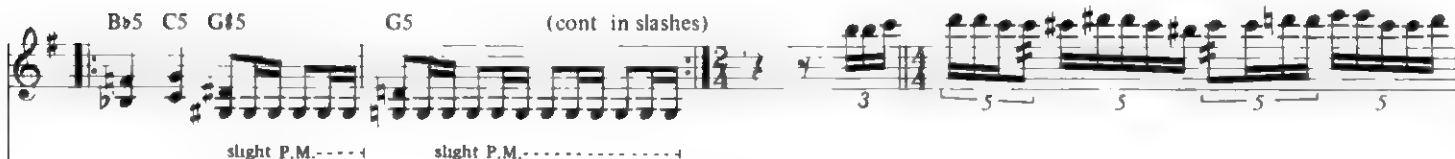
hell'
(Sing 1st time only)



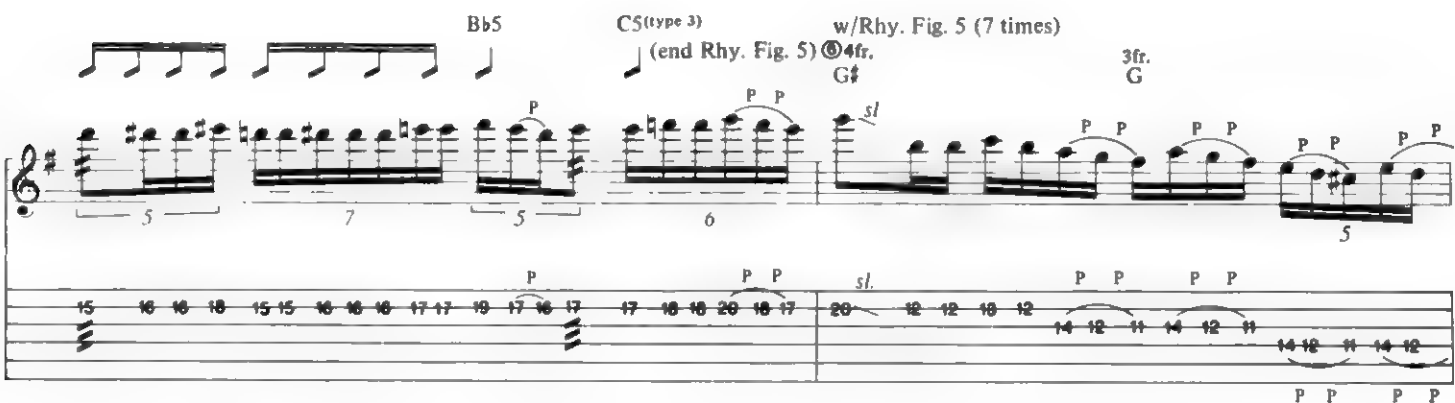
P.M. --- 4 P.M. P.M. P.M. --- 4 P.M. P.M.



Double time feel ♩ = 210
Guitar solo II



slight P.M. --- 4 slight P.M. --- 4



The image displays four systems of musical notation for guitar, each consisting of a treble clef staff and a six-line bass staff. The notation is highly technical, featuring various fret numbers (e.g., 15, 17, 14, 10, 16, 18), accidentals (sharps, flats), and dynamic markings (P, H, Full, slack, hand slide, sl.).

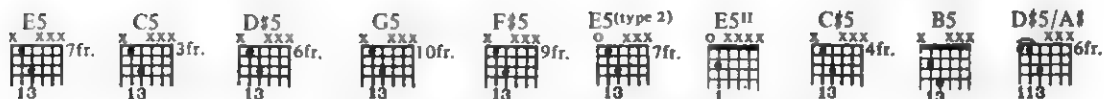
- System 1:** Includes markings for 4fr. G# (bent), 3fr. G, Bb5, C5 (type 3), 4fr. G# (bent), and 3fr. G. Techniques include trem. bar, slack, hand slide, and sl. (slide).
- System 2:** Includes markings for Bb5, C5 (type 3), 4fr. G# (bent), 3fr. G, Bb5, and C5 (type 3). Techniques include trem. bar, slack, hand slide, and sl. (slide).
- System 3:** Includes markings for 4fr. G# (bent), 3fr. G, Bb5, and C5 (type 3). Techniques include trem. bar, slack, hand slide, and sl. (slide).
- System 4:** Includes markings for 4fr. G# (bent), 3fr. G, Bb5, and C5 (type 3). Techniques include trem. bar, slack, hand slide, and sl. (slide).

Additional Lyrics

2. Satan's cross points to hell, the earth I must uncover.
A passion grows to feast upon the frozen blood inside her.
I feel the urge, the growing need to fuck this sinful corpse.
My task's complete, the bitch's soul lies raped, demonic lust.
3. Her stomach burst, the casket breaks, the seed has taken form.
A writhing shape of twisted flesh, the devil's child is thrown.
Hungry for the smell of death he rules forbidden evil,
Vengeance with a frenzied hatred, the bastard now must die. *(To Coda)*

Crypts Of Eternity

Words by Tom Araya,
Jeff Hanneman and Kerry King
Music by Jeff Hanneman and Kerry King



Tune down 1/2 step:

- 6 = E \flat 3 = G \flat
 5 = A \flat 2 = B \flat
 4 = D \flat 1 = E \flat

Moderate Rock $\text{♩} = 109$

N.C.

Rhy. Fig. 1 (Gtr. I)

Intro

Intro section musical notation. Guitar I (Gtr. I) plays a melody line with triplets and slurs. Guitar II (Gtr. II) plays a bass line with triplets and slurs. The notation includes dynamic markings like *mf* and *f*, and articulation like *P.M.* (palm mute).

First section of the song musical notation. Guitar I (Gtr. I) plays a melody line with triplets and slurs. Guitar II (Gtr. II) plays a bass line with triplets and slurs. The notation includes dynamic markings like *f* and *P.M.* (palm mute).

Second section of the song musical notation. Guitar I (Gtr. I) plays a melody line with triplets and slurs. Guitar II (Gtr. II) plays a bass line with triplets and slurs. The notation includes dynamic markings like *f* and *P.M.* (palm mute).

Guitar solo I
w/Rhy. Fig. 3 (4 times)

Guitar solo I section musical notation. The notation includes dynamic markings like *Full* and *sl* (slide), and articulation like *P.M.* (palm mute).

Rhy. Fig. 3 section musical notation. The notation includes dynamic markings like *P.M.* (palm mute).

1-5^{II} C#5 E5^{II}

Rhy. Fig. 5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1. 2.

B5 D#5/A# (end Rhy. Fig. 5)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 5

⑥open E E5 ⑥open E D#5 ⑥open E D5 ⑥open E C#5 ⑥open E E5 ⑥open E D#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1. 2.

⑥open E D5 ⑥open E B5 ⑥open E D5 ⑥open E D#5/A#

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1st, 2nd Verses w/Rhy. Fig. 5 (Both gtrs.) N.C.

1. De - vi - ous to—
2. See additional lyrics

C#5 N.C. B5 N.C.

— those un - known, he walks be - low the land, lur - ing vic - tims—

C#5 N.C. D#5/A# N.C.

— to their death, per - ish to the sand. Mas - ter of the—

C#5 N.C. B5

— black - ened arts, liv - ing his de - cree.

N.C. C#5 N.C.

Thrives a - mongst the sev - en gates, search - ing for

Rhy. Chorus Fig. 6 D#5/A# (Both gtrs.)

w/Rhy. Fill 1

the keys. I have seen the dark - ened depths of hell

(end Rhy. Fig. 6) w/Rhy. Fig. 6 (2½ times)

sor - cer - y be - yond the witch - 's spell

Robbed the crypts of death's

e - ter - ni - ty,

To Coda

killed the priest and cursed him end - less - ly.

w/Rhy. Fig. 5 (Gtr. II) E5^{II}

Gtr. I

w/Rhy. Fig. 5 (Both gtrs.) N.C.

1. 2.

D.S. al Coda

N.C. B5 D#5/A#

Coda

B5/F# D5/A

him end - less -

Rhy. Fill 1

Both gtrs.

P.M.-----4 P.M.-----4

Rhy. Fill 2

Gtr. I

Gtr. II

P P P P

7 6 5 4

P P P P

Interlude
G5^{III}

Gtr. II



ly.
(Sing 1st time only)

Riff A (Gtr. I)



1.

2.



(end Riff A)

w/Riff A (1 1/4 times) (Both gtrs.)
N.C.

7

G5
(Both gtrs.)



Slower ♩ = 156
Half time feel

E5

F5

Bb5

N.C.

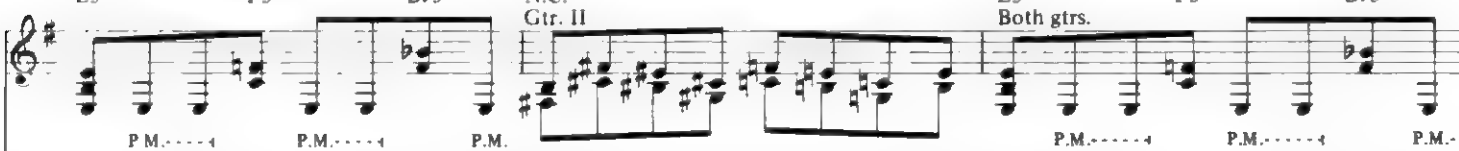
Gtr. II

E5

F5

Bb5

Both gtrs.



P.M. 4

P.M. 4

P.M.

Gtr. I

P.M. 4

P.M. 4

P.M.



N.C.

E5

F5

Bb5

N.C.

Gtr. II



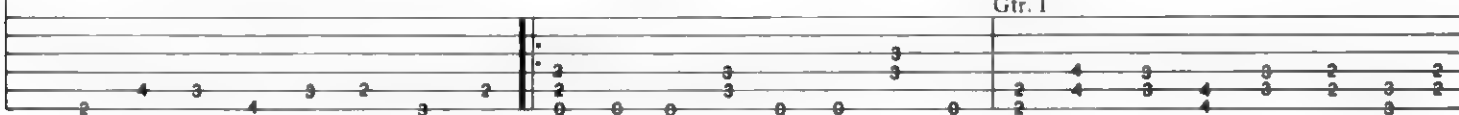
..... 4

P.M. 4

P.M. 4

P.M.

Gtr. I



E5

F5

Bb5

N.C.

Gtr. II

E5

F5

Bb5

Both gtrs.

sl.

Gtr. I

Both gtrs.

sl.

sl.



P.M. 4

P.M. 4

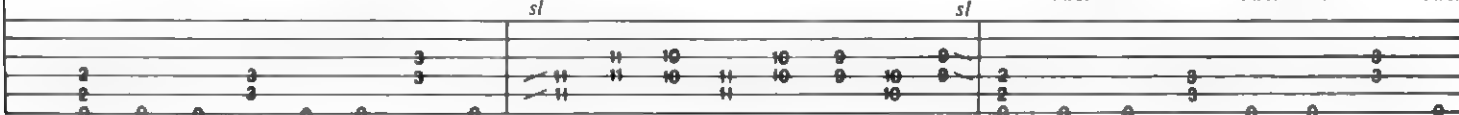
P.M.

sl.

P.M. 4

P.M. 4

P.M.



sl.

sl.

w Rhy. Fig. 7 (7 times)
E5 N.C. D#5 N.C. D5 N.C. C5 C#5

E5 N.C. D#5 N.C. D5 N.C. D#5 N.C. C5 C#5

C5 C#5 H E5 8va- N.C. D#5 N.C. H P P P

D5 N.C. C5 C#5 (cont. in Fill 2) w/Fill 2 E5 N.C. D#5 *Tapped trill. Tap w/edge of pick (next 3 bars). Harm. (8va) N.C.

D5 N.C. C5 C#5 E5 N.C. D5 N.C. *Next 12 bars.

Fill 2 8va-7 Gtr. III *T sl. *Tap w/edge of pick.

C5 C#5 E5 N.C. D#5 N.C. D5 N.C.

trem. bar 2 1/2 P H P H 1 1/2 1 Full

*Depress bar before striking note.

C5 C#5 E5 N.C. D#5 N.C. D5 N.C. (Gtr. IV out)

trem. bar A.H. (8va) *1/2 1 2

*Pull up on bar.

C5 C#5 D5 D#5 E5 F5 F#5 G5

Gtrs. I & II

Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5

Cringe with fear. Vi - o - late the un - bro - ken

Rhy. Fig. 8 sl. P.M. (end Rhy. Fig. 8)

Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5 Bb5 N.C.

seal of hell. Death will come search - ing for

w/Rhy. Fig. 8 (3 times)

Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5 Bb5 N.C.

your mere soul. Still, you are ea - ger to seek

Bb5 N.C. Bb5 N.C. Gb5 G5 (J. = J.) w/Rhy. Fig. 1 (2 times) N.C.

your fate. All that lie here are re - mains_____ of

w/Rhy. Fill 3 w/Rhy. Fig. 2 F#5 G5 A5 G5 F#5 G5 A5 B5

death.
Faster $\text{♩} = 196$
A5

Gtr. I (cont. in notation) Double time feel N.C. Riff B (Both gtrs.)

Gtr. II

N.C. Gtr. II

Gtr. I

N.C. Gtr. I

Gtr. II

Rhy. Fill 3

Gtr. II

trem. bar

P.M.-----4

(2)

N.C. Gtr. II

Gtr. I

H H

N.C. Gtr. I

P P

H H

10 11 10 10 13 13 10 10 10 13 13 11 10 11 10 13 11 10 11 10 10 12 11 12 10 10 12 10 12

H H

P P

P P

P P

sl.

sl.

sl.

P P

P P

P P

P P

sl.

w/Riff B (4 times)
N.C.

Grind - ing bones,, scream - ing skulls. bro - ken by the lapse of time. De -

cayed to pow - der, ash - es to dust. Di - min - ish - ing, dis - in - te - grat - ing man's

soul and mind.

Gtrs. I & II

P.M.

8fr. C 7fr. B 8fr. C

Gtr. III

P H

P H

10 12 10 12 12 12 10 10 12 10 12

P H

P H

*Chord sounds when left hand is removed from neck of gtr.

1 1/2

H P

P P

P P

P P

P P

sl.

(Gtr. III out)

sl.

vib. w/bar

sl.

10 12 10 12 12 12 10 10 12 10 12

13 11 10 11 10 11 10 11 12 11 10 11 13 11 10 11 17

17

17

w/Riff B (2 times)
N.C.

Emp - ty space, — tracks_ through - out. — I make_ my

claim.

Gtrs. I & II 9fr. C# P.M.

Gtr. IV 8va Full Full 1/2 Full 1/2 Full

pick slides

10fr. 9fr. 10fr. w/Riff B (2 times)
D C# D N.C.

Dis - ease en - gulf, —

8va loco A.H. (8va) (Gtr. IV out)

A.H.

17 19 17 17 19 19 17 16 17 16 19 16 17 15 15 15

H A.H. pitch: G

(end double time feel) I & II

Gtrs. E open E5 open
P.M. P.M.

cov - ers the world, my king - dom, my do - main. —

⑥open ⑥open ③open ⑥open ⑥open Play 3 times w/Rhy. Fig. 5 (Gtr. II)
E D5 E C#5 E E5 E D5 E C#5 E5II
P.M. P.M. P.M. P.M. P.M. P.M.

C#5 E5II B5 E5II

Both gtrs.

*w/pick slides ad lib (Gtr. II) *Echo repeat.

Additional Lyrics

- Chants of evil incantation fill the murky night.
Free the devil's knights of hell. Unleash their growing spite.
Directing power forcibly, the fire of hell is cast.
Resurrect from crypts of death a demon from the past. (To Chorus)

Hardening Of The Arteries

Words and Music by
Jeff Hanneman

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 210



Intro

N.C.

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3½ times)

w/Rhy. Fig. 1 (3½ times)

The score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of notes, including a half note G#4, a quarter note A#4, and a half note B4. A slur is placed over the first two notes, and a tremolo bar is indicated below the first note. A finger number '6' is written above the first note. The bottom staff is in bass clef and contains a series of notes, including a half note G#2, a quarter note A#2, and a half note B2. A slur is placed over the first two notes, and a finger number '7' is written below the first note. A finger number '6' is written above the first note. The score is labeled 'F#5' at the top right.

w/Rhy. Fill 1

The musical score for "w/Rhy. Fill 1" consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a half note chord of F#4 and C#5, another quarter rest, and a half note chord of F#4 and C#5. This is followed by two measures with a double bar line and a repeat sign. The third measure contains a quarter rest, and the fourth measure contains a half note chord of F#4 and C#5. The bottom staff is in bass clef. It begins with a quarter rest, followed by a half note chord of F#3 and C#4, another quarter rest, and a half note chord of F#3 and C#4. This is followed by two measures with a double bar line and a repeat sign. The third measure contains a quarter rest, and the fourth measure contains a half note chord of F#3 and C#4. The score concludes with a key signature change to one sharp (F#) and a final half note chord of F#3 and C#4.

1st Verse

ES

FIS

GS

ES

G5

B65

Fear runs wild in the veins of the world. The

Rhy. Fig. 2

(end Rhy. Fig. 2)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of a series of eighth and quarter notes. Below the melody, the piano accompaniment is shown on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the melody and accompaniment, with the piano part showing a change in the bass line pattern. The score is written in a clear, legible font, and the musical notation is standard for a piano-vocal duet.

Rhy. Fjll 1

Rhy. Fill 1

2 2 2 2 2 2 0 2

w/Rhy. Fig. 2 (3 times)
E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

hate turns the skies jet black. Death is as - sured in

E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

fu - ture plans. — Why live if there's noth - ing there?

Pre-chorus
© 8fr. G 4fr. G# 7fr. B

Spec - tors of doom. — a - wait the mo - ment. The mal - let is sure and pre -

6fr. Bb 3fr. G 4fr. G

cise. Cov - er the crypts of all man - kind. — With

7fr. B 6fr. Bb 5fr. 4fr. 2fr. D C# B
Chorus w/Rhy. Fig. 1 (3½ times) N.C.

clo - ven hoof. — be - gone. Sa - dis - tic minds

de - lay the death of twist - ed

life. Ma - li - cious world.

2nd Verse w/Rhy. Fig. 2 (4 times)
w/Rhy. Fill 1 E5 F#5 G5 E5 G5 Bb5

The crip - pled youth. try in dis - may. — to

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

sab - o - tage. — the car - cass earth. All new life. — must

E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

per - ish be - low. — Ex - is - tence now. — is fu - tile.

Pre-chorus
N.C.

De - crep - it breath, vile in its

stench. A world in de - cay. Trans -

Chorus
w/Rhy. Fig. 1 (3½ times)
N.C.

gres - sor is as one. Sa - dis - tic minds

de - lay the death of twist - ed
life. Ma - li - cious world.

Play 3 times

F5

E5

Con -

3rd Verse
w/Rhy. Fig. 2 (3½ times)

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

vul - sions take the world in hand, pa - ral - y - sis de - stroys.

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

No - bod - y's out there to save us. Bru - tal sei - zure, now we

w/Rhy. Fill 2
E5

Chorus
w/Rhy. Fig. 1 (4 times)
N.C.

die. Sa - dis - tic minds de - lay the death

of twist - ed life. Ma - li - cious world.

w/Rhy. Fig. 1 (2½ times)

F#5 E5 F5

Rhy. Fill 2

Slower ♩ = 109

Outro

8 open

E

The first system of musical notation for the guitar solo. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff begins with a series of eighth notes, followed by a measure with a whole note chord (F#4, A4, C5) and a slur. The bass staff has a whole note chord (F#2, A2, C3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2, A2, C3) and a slur.

The second system of musical notation for the guitar solo. It continues the treble and bass staves. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4, A4, C5) and a slur. The bass staff has a whole note chord (F#2, A2, C3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2, A2, C3) and a slur.

The third system of musical notation for the guitar solo. It continues the treble and bass staves. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4, A4, C5) and a slur. The bass staff has a whole note chord (F#2, A2, C3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2, A2, C3) and a slur.

The fourth system of musical notation for the guitar solo. It continues the treble and bass staves. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4, A4, C5) and a slur. The bass staff has a whole note chord (F#2, A2, C3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2, A2, C3) and a slur.

The fifth system of musical notation for the guitar solo. It continues the treble and bass staves. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4, A4, C5) and a slur. The bass staff has a whole note chord (F#2, A2, C3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2, A2, C3) and a slur.

w/Guitar effects ad lib.

Repeat and fade